



center for digital cultures
and technology



iMAL, Center for Digital Cultures and Technology is proud to present *OVERTOON exhibition*, a group exhibition of Overtoon sound platform, from April 17th till May 19th, 2013.

OVERTOON exhibition

Overtoon launches its activities of the year with an exhibition at iMAL, partner of Art Brussels 2013. The exhibition presents new installations combined with prototypes or work-in-progress produced by Christoph De Boeck, Aernoudt Jacobs and artists-in-residence: Jeroen Uyttendaele and Jeroen Vandesande. The show will give you a glimpse of their working process and is completed with some recent and older works.

Practical Info

Exhibition Overtoon

April 17-May 19 2013

Wed-Sun 2-6 pm

First week (during Art Brussels): Thu-Fry 12.30-10 pm; Sat-Sun 12.30-6.30 pm

Free entrance

Location: iMAL, 30 quai des Charbonnages / Koolmijnenkaai, 1080 Brussels

Website: www.imal.org

Opening night

Wednesday 17th of April, 6-10 pm

Concert with Phantom Melodies installation of Aernoudt Jacobs at 8 pm

special guest Francisco López

Overtoon invites field recordist and sound artist Francisco López to join Aernoudt Jacobs in a concert with Jacobs' Phantom Melodies installation on the opening night. This is an opportunity to present the CD LITH, a collaboration of Francisco López and Aernoudt Jacobs which will be released on the Brussels Sub Rosa label.

Lecture Prof. Dr. Christ Glorieux: Acoustic Phenomena and Applications of Acoustics

Thursday 25th of April, 8-10 pm

Overtoon invites Prof. Dr. Christ Glorieux, associate professor at the KUL. This evening is part of a lecture series that fits in the research program of Overtoon.

Installations on show

Christoph De Boeck - *Cell*, installation (2012)

Cell is an installation that consists in a steel cylinder which is freely accessible and of a web of hidden wireless sensors. On several spots these sensors measure fine vibrations that occur within the building or in the environment. The steel cocoon receives those vibrations and amplifies the low frequencies across its inner surfaces. It acts as a focus point of contact events between bodies and architecture. As soon as vibrations resonate with the steel they are registered and stored. The events are constantly repeated and gradually raised in tone. All low frequencies evaporate after some hours when they have lost all of their materiality and they leave the steel sculpture's memory as high-frequency remainders.

Aernoudt Jacobs - *Phantom Melodies*, installation/performance (2006)

In Phantom Melodies Aernoudt (re)constructs field recordings from the Amazon rainforest as a spatial, almost palpable reality.

Phantom Melodies is an installation with a number of self-constructed rotating speakers, each producing a specific stream of sounds. The speakers are placed in a space where the public can walk about freely. The installation is playing in a loop: as a result it is perceived as a constantly shifting sound field. This field is created from the rotation and speed alterations in accordance to the sounds and the timeline of the score. The sound field is an automated composition from movements in time.

This work includes a performance. The performers (Francisco López and Aernoudt Jacobs) play with speed and rotation direction. Minimal changes in rotation and direction has a lot of impact on the perceived sounds.

Jeroen Vandesande - *Circuit 03 (prototype)*, installation (2013)

Circuit 03 is the final part of a trilogy. The 'Circuit'-trilogy arose from a study of communication patterns in the musical performance. The application of game analysis on the musical performance is central in this research.

The installations are conceived as strategies from the central think path "composed operations / operated compositions". A game is created in which musicians and sound objects have to explore possibilities and difficulties of communication to come to a sounding result.

Circuit 03 comprises several moving modules that autonomously have the possibility to shape acoustic feedback in a physical way.

Jeroen Uyttendaele

***Leeway*, installation (2013)**

Leeway seeks the tension between space as sound and sound as space or the imagined space versus the real space. Graphite drawings serve as an electronic control panel for various sound objects and light sources. The viewer is invited to "operate" the drawings himself and to change the course of a generative sound composition.

***Vonkveld #3(research)*, installation (2013)**

Uyttendaele presents the research for his Vonkveld #3, the project he works on during his residency at Overtoon.

Vonkveld (Sparks Field) is an ongoing investigation into the use of electricity in its most pure form. Artificial light and noise is reduced to popping flashes, sparks and flame splashes. By working with primitive technology as electricity the artist seeks to grab the core of modern media and zooms in on the archaic aspect of information technology.

In Vonkveld #3 Jeroen experiments with 'colored' sparks. With the construction of models composed of different materials he experiments with light colors and different spatial structures.



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About Overtoon

Overtoon is a platform for research, production and distribution of sound art and media art grounded in a sonic approach, directed by Aernoudt Jacobs and Christoph De Boeck. The organization wants to support artists and give new impulses to the field of sound and media art. Overtoon offers yearly long-term residencies to artists with the aim to produce their works.

About iMAL

Ideally located in Brussels, iMAL (interactive Media Art Laboratory) is a centre for digital cultures dedicated to the meeting of artistic, scientific and industrial innovations. A place for contemporary artistic and cultural practices emerging from the fusion of computer, telecommunication, network and media. iMAL is the unique integration of an Art Centre producing various public events (exhibitions, lectures, concerts, performances,...) with a Media Lab for creative people to research, experiment, share and exchange with and about new technologies for the arts.

www.imal.org

Credits

With the support of:

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